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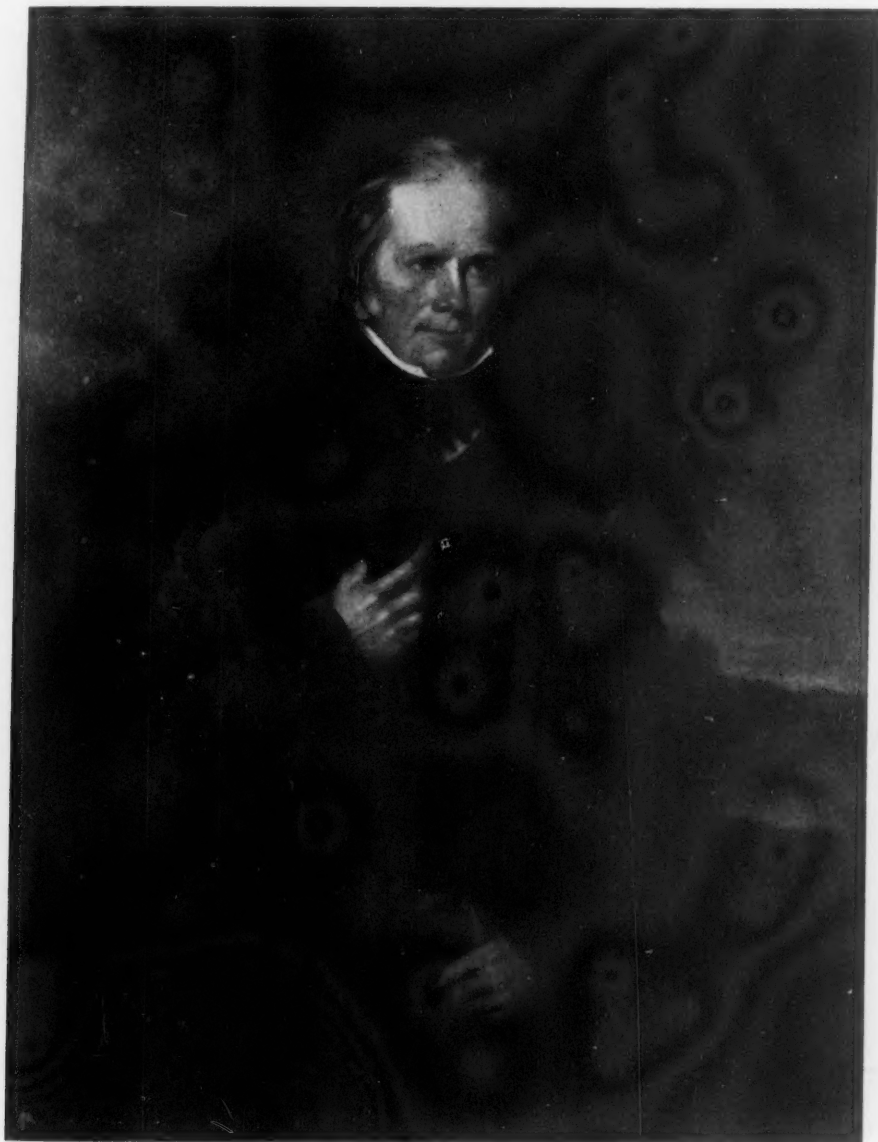
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME IV

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HENRY CLAY, BY SAMUEL F. B. MORSE
GIFT OF MISS GRACE H. DODGE

THIRTY-NINTH ANNUAL REPORT
OF THE TRUSTEES OF THE
MUSEUM FOR THE YEAR END-
ING DECEMBER 31, 1908

THE salient points in the progress of the Museum during the past year are the largest attendance in its entire history, the largest number of accessions, and the inauguration of a policy of special exhibitions, beginning with that of the works of the late Augustus Saint-Gaudens, followed by one of Contemporary German Art.

The attendance was 817,809. That of 1907 was 800,763. The largest previous annual attendance was 802,900, which occurred in 1903 when the Fifth Avenue extension was first opened. Permits to copy have been issued to 1,215 students as compared with 1,006 for the year 1907.

The accessions numbered 5,686 objects of art. Of these, 1,983 were gifts or bequests, and 3,703 were purchases. Of the accessions by gift or bequest, thirty-nine were paintings and eleven sculptures; of the accessions by purchase, fourteen were paintings and thirty-two sculptures.

The Members added during the year number 112, as follows:

Fellows in Perpetuity.....	19
Fellows for Life.....	6
Fellowship Members, contributing \$100 per annum.....	4
Sustaining Members, contributing \$25 per annum.....	24
Annual Members, contributing \$10 per annum.....	59

Like other institutions, the Museum was affected by the late financial depression; the loss of Members by death or resignation was 130, making a net loss of eighteen, which occurred entirely in the class of Annual Members. The amount received from membership contributions was \$34,485.

RELATIONS WITH THE CITY

The plan of coöperation between the City and the Museum, under which the City has provided buildings and a substantial part of the cost of maintenance, and our mem-

bers have provided the collections and a not inconsiderable part of the cost of administration, has justified itself increasingly from year to year by the great advantages which it offers to the people. The real beneficiaries of the Museum are the people of our City and their guests from other parts of the country. Their Mayor, Comptroller, and the President of their Department of Parks represent them actively in the management of the Museum. The people feel, and they have a right to feel, that it is an institution in the conduct of which they have a voice through their chosen representatives, while, acting in their interest and behalf, some of their fellow citizens are public-spirited enough, as officers and members of the Museum, to contribute their services and means without compensation, to its enlargement and support.

In a sense, it may appear to be out of place in this report of a Board of Trustees of which the Hon. George B. McClellan, the Hon. Herman A. Metz, and the Hon. Henry Smith are official members, to express the degree in which their fellow Trustees appreciate the services of these city officers to the Museum, but as they have taken no part in the preparation of this report, the acknowledgment seems appropriate.

EXPENSES OF ADMINISTRATION AND MAINTENANCE

The expenditure for administration and maintenance during the year has amounted to \$260,396.33. The City contributed \$160,000 toward the payment of this amount, and the balance was received from membership dues, subscriptions from the Trustees and other sources, and \$7,114.25 from entrance fees.

THE MUSEUM STAFF

No change has taken place in the official staff of the Museum, except that Mr. Bryson Burroughs, who has hitherto been Acting Curator of Paintings, has been appointed Curator.

Dr. W. R. Valentiner, who was appointed Curator of Decorative Arts in 1907, entered upon his duties in April.

THE MORE IMPORTANT ACCESSIONS OF THE
YEAR

Although the number of gifts has been very large, no single gift of such importance as the Hoentschel Collection of French eighteenth-century furniture and woodwork, chronicled last year, has been received. The extensive collection of laces, numbering 967 pieces, given by Mrs. Magdalena Nuttall, should receive special attention.

The bequest of sixteen modern paintings from Mrs. Martha T. Fiske Collord; the Miss Jane Hunt legacy of the "Girl at the Fountain," painted by William Morris Hunt; the gift of the portrait of Augustus Saint-Gaudens, by Kenyon Cox, from a group of the sculptor's friends and admirers, through Mr. A. F. Jaccacci, are the most important additions to the Department of Paintings.

Two important additions to the collection of Sculpture have been received from Mr. Edward D. Adams, "La main de Dieu," a marble by Rodin, and "Die Mutter," a marble group by Lewin-Funke.

PROGRESS IN THE DEVELOPMENT AND
ARRANGEMENT OF OUR COLLECTIONS

It is in this direction that the advance in the administration of the Museum has been most marked, and as these changes have occupied the attention of the entire staff to an unusual degree, they should be given a prominent place in this report.

EGYPTIAN ART

RESULTS OF EXPLORATION AND EXCAVATION
PURCHASES

The work of the Museum's Egyptian Expedition at Lisht during the season of 1907-1908 began in November, 1907, at the Northern Pyramid, that of Amenemhat I, and continued there until the end of March, 1908. It was then transferred to the Southern Pyramid, that of Usertesene I, where it continued until June. The number of men employed varied from one hundred to three hundred, according to need.

The work at the Northern Pyramid con-

sisted of a further clearing of the temple causeway on the east, which resulted in the finding of several relief sculptures, foundation deposits, and a number of interesting objects of the XII. Dynasty. The excavation was prosecuted on the north side, in order to clear the entrance to the pyramid itself, and to lay bare the enclosure wall. Later remains found here indicate that as early as the XXII. Dynasty this side of the pyramid was the site of a flourishing village and that the work of its destruction was far advanced. Operations inside of the pyramid have been necessarily postponed until the tomb chamber can be freed from water. Some of the objects found in these excavations were placed on temporary exhibition in the Museum in December, 1908.

At the Southern Pyramid the work was prosecuted on the east, with a view to clearing the temple causeway. It resulted, among other things, in uncovering a notable headless Osiride figure of Usertesene I. On the southerly side, remnants of the enclosure wall were found, indicating that its original height had been about five meters. The remainder of the work lay in the excavation of private tombs, by which the pyramid was surrounded.

The Egyptian Expedition has pursued, also, its operations on the site of its other concession in the Oasis of Kharga—the "Great Oasis"—situated about one hundred and twenty miles west of Luxor, in the Libyan Desert. This work was begun in February, 1908, and continued into May. After an examination to determine the chief points of historical and archaeological interest, attention was directed toward a Christian cemetery known as El Bagawat, where there are some two hundred tomb chapels and innumerable pitburials. The chapels, arranged partly in regular rows and partly haphazard, are of mud brick, some covered with a white stucco decorated with biblical or other scenes, and others quite plain. The pitburials are placed in the intervening ground. In May attention was turned to a mound called Ain el-Turba, which proved to contain the mud brick foundations and lower walls of Roman houses dating from about the fourth cen-

tury A.D. In general, the work at the Oasis consisted of three kinds: photographing and classifying the types of chapel tombs, clearing and recording some of the best of them, and excavating a section of the cemetery containing pitburials.

Purchases from the Egyptian Government resulted in the acquisition of two offering chambers from Mastaba tombs, dating from the V. Dynasty. They originally stood near the well-known tombs of Ti and Ptah-hotep at Sakkarah. Both have characteristic reliefs, depicting various scenes from the life of the Egyptian landowner. One of these chambers, measuring 8×14 feet, and 9 feet high, that of a man named Ra-em-ka, is decorated on all of its walls in delicate low reliefs, which are unquestionably the finest specimens of Egyptian sculpture ever brought to America. The other is more rudely done; its figures, however, are not only in relief, but are colored also. It belonged to a man named Sekhem-hathor. Only one wall, 17 feet long by 8 feet high, was inscribed, the work having been left incomplete originally. Both of these chambers were constructed of limestone.

Another tomb was also acquired. It was found at Razigat, and was presented to the Museum on condition of the payment of the cost of removal. It is constructed of large blocks of sandstone, with incised figures and hieroglyphs.

These three chambers required 209 boxes for their transportation to this country.

CLASSICAL ART

In the Department of Classical Art the special work accomplished during the year has been the rearrangement of the terra cottas, including those in the Cesnola Collection, in a room devoted originally to them, following the principle previously adopted with the vases and bronzes; the installation of a room of Prehistoric Greek Art, containing reproductions of objects found in Crete, Mykenæ and other sites, as well as the original Cretan antiquities presented by the American Exploration Society, of Philadelphia, through Mrs. Harriet Boyd Hawes; the rearrangement of a consider-

able part of the collection of casts, especially the large hall in which the sculptures from the Temple of Zeus at Olympia and the Nike of Samothrake are now effectively displayed; and the publication of a catalogue as part of the catalogue of the entire collection of casts which was issued in the autumn. Of the routine work of the department, the most important has been the accessioning and preparing for exhibition of the original objects acquired by purchase during the year 1907, and the continuance of the general inventory of the department, in which all available information regarding the Greek, Roman, Etruscan, and Cypriote antiquities acquired by the Museum since its foundation is being brought together in systematic form as a part of its archives.

The collection of original works in this department has been enriched during the year by valuable purchases made out of a portion of the income of the Rogers Fund. These include ten sculptures in marble, sixteen bronzes, fifteen vases, five terra cottas, three complete Arretine moulds, and seven objects in gold and silver. Owing to delays in shipment, this important addition to the possessions of the Museum was not received until the end of the year, and the objects are not yet mounted and ready for exhibition, but they will be duly described and illustrated in the BULLETIN.

DECORATIVE ART

A preliminary exhibition of the Gothic section of the Hoentschel Collection, lent to the Museum by Mr. J. Pierpont Morgan, was arranged in the north side of the Fifth Avenue Entrance Hall in July.

A small beginning of a collection of Renaissance bronzes has been made through the acquisition of a bust of Pope Innocent X, attributed to Algardi, and several statuettes and plaquettes.

The whole collection of ceramics has been rearranged. The Japanese group has been transferred from Room 30 to the vicinity of the Morgan Gallery, where it is thus brought into relation with the other collections of the arts of the Far East. The most important accessions to this collection are a series of early Persian and Syrian jars, of which the Museum has hitherto pos-

sessed almost no examples. A catalogue of this section will shortly be completed.

The collection of furniture and woodwork has been enriched by important purchases, especially of American, Italian, and Swiss Renaissance examples. On account of lack of space, the exhibition of these pieces has been postponed until the opening of the new North Wing. A set of Renaissance choir stalls, not heretofore exhibited, has, however, been placed temporarily in the Fifth Avenue Entrance Hall.

The growth of the textile collection has been most satisfactory. The lace collection has been nearly doubled through the generous gift of Mrs. Nuttall, already noted, and now numbers almost two thousand specimens, a second room (Gallery 34) having been fitted up for its display.

With the acquisition of the Friedrich Fischbach Collection, representing European weaves from the fifteenth to the eighteenth centuries, the hitherto somewhat meager collection of stuffs has attained a development equal to that of the lace collection.

The collection of rugs, of which the Museum had but few examples, has been augmented, through purchases and gifts, to the extent of ten Central Asiatic and ten Far-Asiatic carpets.

METAL WORK

The collections of medals and plaques have been enriched by a gift from the Corporation of the City of London, of thirty medals struck to commemorate important municipal events, 1831-1902; by gifts from Mr. and Mrs. Frederick S. Wait, Mr. E. D. Adams, and others; by the purchase of an almost complete set of plaques issued in 1903-1907 by the "Austrian Society for Promoting Medallist Art," and by reproductions in lead of 122 plaquettes by Peter Flötner, of Nuremberg.

A small collection of cast-iron firebacks, purchased in London, and a collection lent by Mr. John Stemme, of New York, chiefly English and German examples of the late sixteenth to the end of the eighteenth centuries, have been placed in Gallery 23.

A small group of Swiss pewter vessels of

the eighteenth century have been labeled and added to the collection temporarily placed in Gallery 1.

In the "Gold Room," Gallery 32, the collections of watches lent by Mr. and Mrs. George A. Hearn and Mr. Maurice M. Sternberger, together with others owned by the Museum, have been installed in special cases and labeled.

Substantial progress has been made in rearranging and labeling many of the exhibits, especially those in the Gallery of Reproductions, and in Galleries 22 and 23.

The catalogue, *Reproductions in Metal*, now out of print, is being revised and brought up to date for publication, when required. The principal additions to the collection of reproductions are copies of Irish antiquities in the Museum at Dublin; of plate in Trinity College, Dublin; of objects in the precious metals in the Louvre and of the "Eleanor grille" of wrought iron in Westminster Abbey—the latter made in the same material and by the same method as the original.

ARMS AND ARMOR

The Collection of Arms and Armor has been rearranged. The Ellis Collection has been placed in the gallery leading from the Hall of Japanese Armor to the large room containing the Dino objects, and to it has been added a case of Greek and Roman armor.

In all the cases the color of the background has been changed and new labels put in place. The Dino Gallery, which for several months has been closed, now opens into the new wing, the north wall having been cut through and stairs and a doorway having been introduced. The interval of closing this gallery to the public gave a favorable opportunity for making a number of changes; the walls were painted, new metal-frame cases introduced, and the harnesses installed in such a way that they can be seen for the first time at close range from all sides. The attractiveness of the exhibit, moreover, is greatly increased by war banners on the walls and by tapestry. In the latter regard, the Museum is indebted to Mr. Clarence H. Mackay, for the loan of his beautiful suite of four Gothic tapes-

tries. In the center of the rearranged hall stands an armor for horse and man, a purchase of the past year. A number of lent objects add not a little to the interest of the collection. These include the gorgeous coronation sword of the Princes Palatine, Electors of Mayence (seventeenth century), a half armor, part of which belonged to Philip II, a casque, probably the work of Conrad Seusenhofer, with the original gilding and russeting, a rapier (1580) with a curious mechanical blade—all these lent by Mr. Mackay.

EXTENSIONS OF THE MUSEUM

The upper part of the Fifth Avenue Extension, which has been for a long time in course of construction, was sufficiently completed at the close of the year to install in its upper galleries the exhibition of Contemporary German Art. The lower floor, including the Lecture Hall, is at the date of this report substantially completed.

It is expected that the Library Building will be completed during the year and thus release for administrative purposes the space now occupied by the collection of books and the reading room in the main building.

The central north extension, intended to contain the Hoentschel Collection and other objects of the decorative arts, is substantially completed. It is hoped that the collections in this new wing will be arranged so that it can be opened for exhibition in the latter part of the year 1909. The Museum is fortunate in the contractors who were chosen to build this wing, upon which work has progressed with a rapidity rare in the case of any City building.

Electrical alterations have been made in the old buildings, including new electric circuit work for a fire alarm and watchmen's detective system and a new lighting system. The electric wiring system in the old portions of the Museum has been brought up to the modern standard of efficiency, adding greatly to the safety of the building in case of fire, burglary, or any disturbance.

PUBLICATIONS

The Museum BULLETIN has completed its third year. While it continues to be

simply a means of communication between the officers of the Museum and its Members, it is steadily increasing its paid circulation outside of the membership.

The need is recognized of some Museum publication on less popular and more scientific lines, something after the style of the "Year-books" published by several German museums, and such a publication is under serious consideration. The length and character of articles which a "Year-book" would naturally contain prevents the use of the BULLETIN for this purpose without changing its form and scope and making it less adapted to the wants of our general membership.

Two new catalogues have been placed on sale. One, a catalogue of the works of Augustus Saint-Gaudens, was published at the time of the exhibition of that sculptor's works; the other, a catalogue of the plaster casts, both sculptural and architectural, including those of the Willard, Cullum, John Taylor Johnston, and Marquand collections. A third catalogue, embracing the collection of modern sculpture, has been printed, but has not yet been offered for sale, owing to the temporary dispersal of the collection incident to the use of the hall for the Saint-Gaudens Exhibition.

A second edition of the *Catalogue of The Collection of Spoons* made by Mrs. S. P. Avery, 1867-1890, 1899, has also been printed.

The *Catalogue of Paintings* is under constant revision and enlargement, and will be replaced by an entirely new edition in the near future.

The catalogues of the collections now number eighteen. Arrangements have recently been made with Mr. Bernard Quaritch, of London, authorizing him to act as European agent for the sale of our publications.

Among the most important of our publications, by reason of their educational use, the satisfaction they give, and the important part they play in general administration, are the photographs to which we refer under the head of "The Photograph Department."

The series of leaflets of information used for free distribution in connection with the

various branches of the Museum work now numbers eleven.

Another publication in which the Museum has joined with five other like city institutions is a poster to be displayed in railroad stations, hotels, and other public places, giving suitable directions to visitors to the city for reaching these points of interest.

PHOTOGRAPH DEPARTMENT

An account of the organization of the Photograph Department was given in the last year's report. The work has gone steadily forward and is now of importance in our system of administration. All accessions are registered photographically, and departmental records are kept by means of the photographic print. Our sales stall has been thoroughly equipped with prints of large size for inspection by purchasers, and a full set of photographs of objects in our collections may be studied in the Library. The making of carbon prints, blue prints of draughtsman's drawings, mounting, etc., work formerly sent out, is now done in the Museum.

The amount of work done by this Department is illustrated by the following figures: The total number of photographs made and distributed during the year was 21,192, of which 11,400 were made for official records and departmental use, and 9,792 were delivered to the sales department. 4,935 photographs and half-tones were sold during the year. Besides these, a large number of photographs made by outside photographers were sold in the Museum.

There was received from these sales and from royalties on photographs made and sold outside of the Museum \$3,581.09.

Not an unimportant part of the educational function of the Museum is performed by facilitating this general distribution of its prints, and the opportunities now afforded in this direction to the general public are believed to be superior both in quality and variety to those provided by any other art museum in Europe or America.

EVENING OPENING AND PAY DAYS

The opening of the Museum on Saturdays continuously from 10 A.M. to 10 P.M. has

given increasing convenience and satisfaction to the public. The reservation of Mondays and Fridays for copyists and for other educational purposes, by maintaining them as pay days, seems to afford sufficient facilities for special students without unduly interfering with the use of the Museum by the general public.

THE LIBRARY

The number of books in the Library on December 31, 1908, was 16,700. The additions during the past year have been 2,043; of these, 1,874 were purchased and 169 were gifts.

The number of photographs added to the collection, chiefly by purchase, was 5,934, making a present total of nearly 20,000 prints which are available to the public.

As has been frequently stated, the development of the Library will be kept strictly within lines germane to the Museum collection. It is intended for the use of its staff and for students who wish to pursue the literary side of their investigations in close proximity to the objects of the Museum.

COLLECTIONS OF AMERICAN ART

Fourteen pictures and one sculpture or marble by American painters or sculptors have been acquired.

Among the more important paintings are "The Girl at the Fountain," by William Morris Hunt, already mentioned.

The tentative lists of some of the best-known American painters and sculptors who either are not at all or are not adequately represented in our collections have been corrected to date and are included in an appendix to this report.

SPECIAL EXHIBITIONS

The first special exhibition given by the Museum in recent times was a memorial exhibition of the works of the late Augustus Saint-Gaudens, which was arranged in the large sculpture hall. It was opened on March 2d, with a reception and private view for members and their friends, and continued on view during the months of March, April, and May. The collection numbered 154 pieces of sculpture, including practically

all of the achievements of Mr. Saint-Gaudens' art, much of which was represented by the originals and the rest by plaster casts, photographs, etc. This exhibition was under the charge of a special committee consisting of

DANIEL CHESTER FRENCH
(CHAIRMAN),

HERBERT ADAMS,
KARL BITTER,
KENYON COX,
FREDERIC CROWNINSHIELD,
FREDERICK DIELMAN,
JOHN LA FARGE,
LORADO TAFT,
JAMES E. FRASER,
LOUIS SAINT-GAUDENS,
RICHARD WATSON GILDER,
CASS GILBERT,
CHARLES W. GOULD,
CHARLES GRAFLY,
GEORGE F. KUNZ,
FRANK MILLET,
SPENCER TRASK,
FREDERICK S. WAIT (TREASURER),
JOHN Q. A. WARD.

EX-OFFICIO MEMBERS
OF THE METROPOLITAN MUSEUM OF ART

J. PIERPONT MORGAN, PRESIDENT
ROBERT W. DE FOREST, SECRETARY
SIR C. PURDON CLARKE, DIRECTOR
EDWARD ROBINSON, ASSISTANT DIRECTOR
EDWARD D. ADAMS, } COMMITTEE ON
CHARLES F. MCKIM, } SCULPTURE
WILLIAM C. OSBORN, }

Its success was largely due to the co-operation of Mrs. Saint-Gaudens and her son, Mr. Homer Saint-Gaudens, and to the generous coöperation of many lenders, individuals as well as corporations. The expenses were entirely met by private subscription and do not enter into the cost of administration or maintenance of the Museum.

The exhibition of Contemporary German Art, which was opened on January 4, 1909, and the coming Hudson-Fulton Art Exhibition, announcement of which has been made, fall within the year 1909 and will therefore be chronicled in the report for that year. They are mentioned here, to illustrate the extent to which the Museum has already adopted the new policy of special exhibitions.

COÖPERATION WITH THE SCHOOLS

Last year's Report—that for 1907—included a full statement of the arrangements made for increased coöperation with the public and other schools. Teachers and students are taking advantage of these opportunities in increasing numbers. The number of students who visited the Museum in classes, accompanied by their teachers, was 5,627, an increase of 3,403 over the number for the last previous year.

With a view to further and facilitate such instruction, and also to meet the demand from members who wished to be shown over the Museum under expert guidance, the Trustees in October appointed Mrs. Lucy O. Perkins to the position of Museum Instructor. Since October 1st, when this appointment practically became operative, 434 persons have availed themselves of her services. These services are given free to members and to teachers and pupils of the public schools. To all others, a nominal charge of twenty-five cents per person is made, with a minimum of one dollar per hour.

THE JACOB H. LAZARUS SCHOLARSHIP

The fifth competition for the Jacob H. Lazarus Scholarship for the study of mural painting was held in October, under the direction of the following committee: Frederic Crowninshield, who has for many years generously given his services as Chairman, J. Carroll Beckwith, Edwin H. Blashfield, George W. Breck, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, A. T. Schwartz, and Edgar M. Ward.

The successful candidate, Frank Tolles Chamberlin, will immediately begin his studies in succession to Mr. Paul Chaffin, the retiring scholar.

CONCLUSION

If any thoughtful and constant visitor at the Museum were to look back and contrast his impressions at the beginning and at the close of the year, with a view to determine wherein the Museum had made its greatest advance during that period, it would not be in any single new object of art or group of such objects, but in the steady

and orderly progress which has been made in rounding out and developing its collections, notably on the side of industrial art, and in the improvement of their arrangement both from a scientific and an esthetic viewpoint. He would also note

the steady increase in the extent and use of its educational opportunities.

J. PIERPONT MORGAN,
President.

ROBERT W. DE FOREST,
Secretary.



DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1908

I

FOLLOWING our usual practice of recent years, the original works of Greek and Roman art which were purchased for the Museum during 1908 were allowed to accumulate in Europe until the end of the year, instead of being sent over individually as they were acquired, and then were shipped in one consignment. These have now been received and mounted, and are shown together for the present month in the room of Recent Accessions. In interest and importance they will be found quite equal to those acquired in previous years, and some of them are superior to any hitherto added to the collections of the Classical Department. They include ten marbles, seventeen bronzes, fifteen vases, nine statuettes and other objects in terra cotta, and seven objects in gold and silver. As these various classes will be described and illustrated in detail in successive numbers of the BULLETIN, it will suffice at present to call attention to the fact of their arrival and exhibition, and to give a summary statement of their general character.

Among the marbles the most important is the splendid fragment of a statue which is described by Mr. Marshall in the following article, and which, though but a fragment, bears all the indications of being the work of a great sculptor. Perhaps no figure which survives could better illustrate that impressive truth about Greek sculpture, in which it is unique, that no matter how much a Greek statue may be broken or mutilated, what remains of it is always beautiful in itself, and full of lessons to the modern sculptor or student of art. Besides this fragment there are two fine Greek gravestones, of the best period, decorated with figures in relief; a small fragmentary seated statue, possibly Zeus, of the same period; a small head of a youth, of the type associated with Skopas; a replica of the head and shoulders of the statue

known as the "Dresden Satyr," a small bearded head, interesting as a character study; and three remarkable Roman portrait busts, the first of Augustus in his later years, the others of unknown men, one of the latter part of the Republican era, and the other a characteristic type of the degenerate period of the Empire.

The bronzes include two exceptionally fine Greek statuettes of the middle of the fifth century B.C., each in an almost perfect state of preservation; three archaic Greek statuettes, two of them with dedicatory inscriptions and in brilliant condition; a later statuette of Hermes, and various utensils and fragments, each of which has its special interest. Of the vases the most notable is a large Attic krater of about 460 B.C., intact, and decorated with two rows of figures, of which the upper seem to have been taken at random from some painting representing a scene in the lower world, with a number of the names attached. Notice should also be given to the four white Attic lekythoi, or oil jugs, which are unusually good examples. The other vases will be discussed in a later number of the BULLETIN. The Museum is fortunate in having acquired, in this lot, three complete examples of the beautiful Arretine moulds, which have become extremely rare, owing to the fact that they were to be found only on the site of the potteries where the vases were made, at Arezzo itself, and a very limited number of them have survived. These three will rank among the most exquisite in design that have ever come into the market.

The objects in precious metals form an especially interesting group. In silver there are a large drinking bowl (skyphos), two shallow cups (kylikes) with graceful handles, a jug, and a wine ladle, all of which are said to have been found together, and also a small bracelet. The single object in gold may justly be regarded as the gem of our collection of ancient jewelry—an earring in the form of a Siren playing upon a lyre, her head surmounted by a large floral ornament which was intended to cover the lobe of the ear. This is a marvellous production of the Greek goldsmith's art of the fifth century B.C., and in

almost as perfect condition as when it left its maker's hands. For reasons of safety it is not exhibited with the other acquisitions of the year, but has been placed at once in the Gold Room, where it may be seen in the case facing the entrance.

E. R.

A PERGAMENE FRAGMENT

THIS important fragment, found at Cervetri, was bought in Rome about eight years ago by Mr. E. P. Warren, from whose collection it comes.

It is of Parian marble. The base, which did not stand level but sloped downward to the front, has its edge preserved for about twenty inches in front and some nine and one-half inches along the left end. Behind and to the right it is broken. The left end is worked to be joined to another base, on which was the man's opponent. The upper part of the body was worked separately and was joined on by cement and a powerful dowel. The missing part of the foot seems also to have been worked in a separate piece of marble, which was attached merely by cement. The support from the base to the thigh is interesting archaeologically as an early and datable instance of a practice common in Roman times, but extremely rare in earlier work.*

The fragment is an excellent example of Pergamene sculpture. The reigns of Attalos I and of his son and successor, Eumenes II, covered eighty-two years. Both kings were victorious over rivals, but gained their greatest distinction in the Greek world by repulses inflicted on the Galatians, a warlike body of Celts who had invaded Asia Minor and were inspiring there a terror such as they had caused before in Italy and Greece. Each monarch had his exploits commemorated by sculptors, whose works in this connection, and copies of them, constitute the main mass

of what is left of the earlier and later Pergamene school.

The present fragment formed part of a group commemorative of one of these victories over the barbarians. The man is a Gaul, for though their champions fought naked the dress of the ordinary Celtic soldier was a jacket, tight-fitting trousers, a metal belt, and shoes. The dress covers, but in no wise conceals, the strong limbs and the trunk, which, for all its native vigor, seems to lack the extraordinary fineness that a sparser diet and more systematic training gave to the Greek. His subject afforded the artist an opportunity of showing the muscles at their utmost tension; but he has not weakened the impression of energy which he wished to convey by rendering them in too full detail or with too strong an emphasis. The vigor of the figure is contagious.

The place which our fragment occupies in Pergamene sculpture can be fixed with some accuracy. In the quality of the marble, in the manner in which the upper portion of the body was joined on, in the slope of the base, and in the considerable projection of the knee beyond the base line, it finds its closest analogy in the "Warrior of Delos," now in the Central Museum of Athens (Metropolitan Museum, Cast No. 805). The "Delos Warrior" is part of a similar group on a larger scale. No other of the many figures of this date so closely resembles ours; each is characterized by a broad treatment of the muscles, and an admirable rendering of the texture of the surface represented. In the modelling of the fork of the legs there is a remarkable coincidence of form. In short, the two pieces may, I think, be referred with considerable probability to the same artist.

The "Delos Warrior" is generally considered to be part of a group by Nikeratos of Athens, dedicated in honor of Philetairos, brother of Eumenes II on the occasion of a repulse of the Gauls. The date of the victory is very uncertain, but as it must have been at least fourteen years after the accession of Eumenes, the "Delos Warrior" cannot be far away in date from the great altar. Nikeratos, however, retains far more of the spirit of the earlier Per-

* There is a similar support to the leg of the "Subiaco Boy" (Metropolitan Museum, Cast No. 758), a work probably of early Hellenistic date. In neither instance, of course, does the support imply that the statue is a copy from bronze.

gamenes than is shown in the frieze at Berlin.

These two sculptures show Nikeratos to have been an admirable worker in marble. Pliny mentions him as an artist in bronze who had a wide range of subjects. He enumerates an "Asklepios" and "Hygeia" by him, which stood in the Temple of Concord at Rome, and a group of Alkibiades and his mother. Both of these works have been associated with Pergamon. Recorded elsewhere are statues of Eumenes, of the Argive poetess, Telesilla, and of "Glaukippe"—which last was placed by Pompey in his theater. In compiling such lists there is always a risk of confusing two artists of the same name, and some scholars believe that there were two named Nikeratos.

JOHN MARSHALL.

RICHMOND CASTLE, BY P. WILSON STEER.—Among the few English artists who were deeply affected by the Impressionist movement in France, Mr. Steer takes the leading place. He has done notable work in portraiture and genre, but his reputation is perhaps greatest as a painter of landscape. He studied in Paris first at Julien's and then at the École des Beaux Arts. In his early work the influence of Monet predominates, but he always gave to his landscapes a more consciously romantic bias than is discernible in Monet's work. In that respect he acknowledges the English

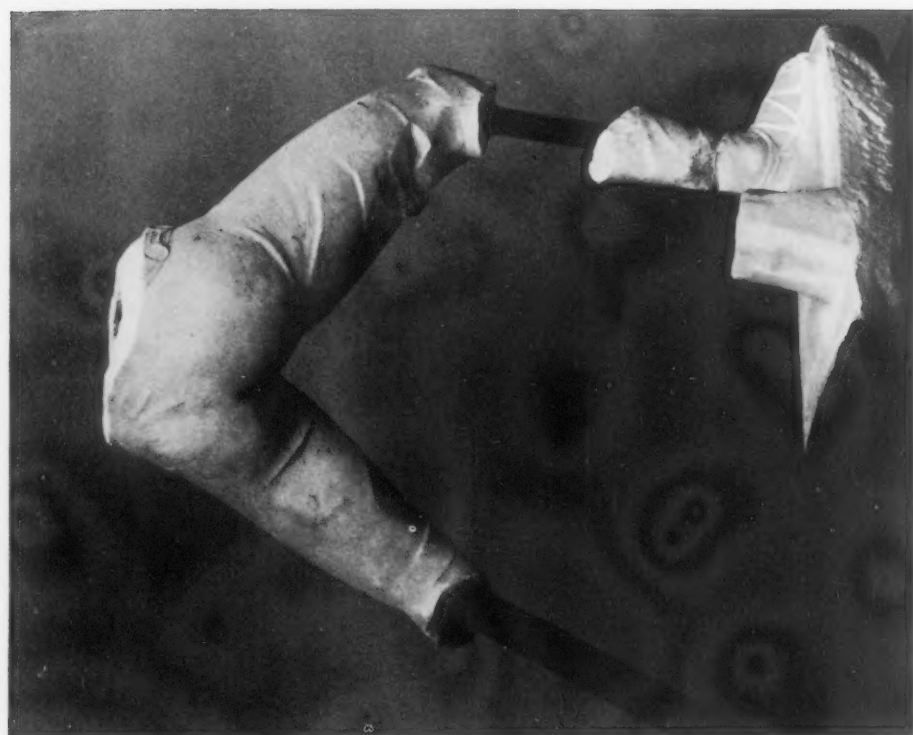
tradition of Turner and Constable. Indeed, in spite of much that he owes to French influence, it is to Constable more than anyone that we must turn to find a parallel to Mr. Steer's attitude to nature. Like Constable, he has a deep and sincere feeling for nature, but like him he is no merely literal observer. He has a sympathetic understanding of the inner life and movement of nature, and this transfigures the scene, however literally it is accepted in its main features, into an expression of a personal feeling. It is perhaps in his sense of color and tone that Mr. Steer's originality and power are most evident. His scheme is based upon Monet's interpretations of atmospheric color, but it tends to a more subtle, more perfectly fused, harmony in which warm pearly grays predominate and in which the violet tones used by the French are subdued. His handling of paint shows an easy mastery, and in spite of the rather unscientific technical methods which he inherited from his masters, he has an innate sense of fine quality which distinguishes his work from that of the majority of his contemporaries. The picture of "Richmond Castle in Yorkshire," which the Museum has acquired, is a typical specimen of his work in landscape, and was painted in 1903. Mr. Steer is the most prominent member of the New English Art Club. His work has gained for him a wide reputation on the Continent, and a few years ago he contributed an admirable portrait of himself to the Uffizi gallery.

R. E. F.

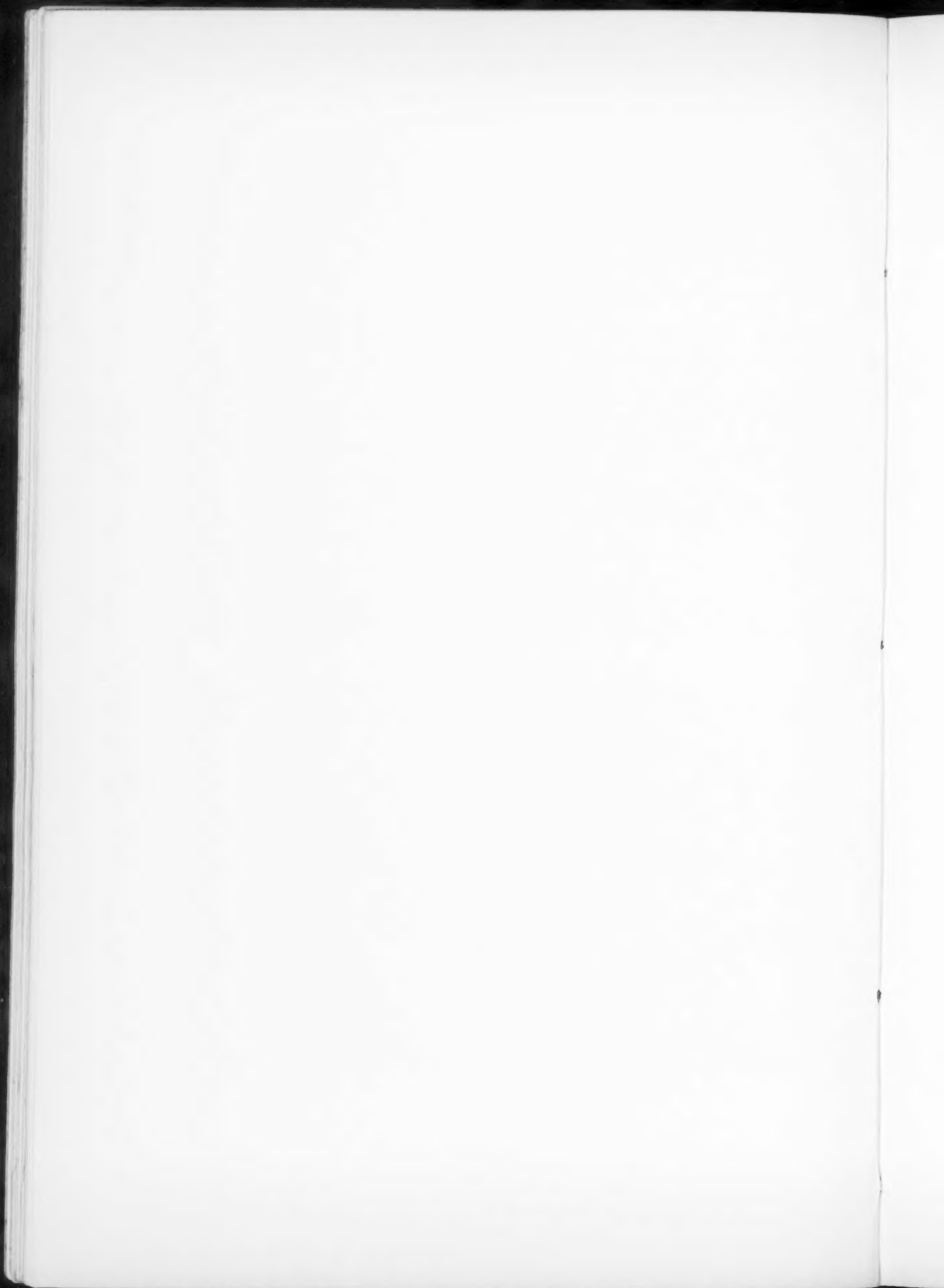


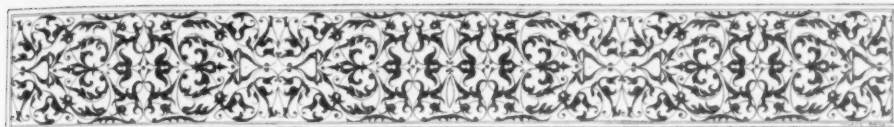


A PERGAMENE FRAGMENT, FRONT VIEW



A PERGAMENE FRAGMENT, REAR VIEW





NOTES

ANNUAL MEETING OF THE CORPORATION.—The Annual Meeting of the Members of the Corporation—the Benefactors and Fellows—was held in the gallery of the new Hoentschel Extension of the Museum building on Monday, February 15th, the Second Vice-President, Mr. John S. Kennedy, being in the chair.

The reports of the Trustees for the year ended December 31, 1908, and of the Treasurer, were read by the Secretary, Mr. Robert W. de Forest, and addresses were made by the Director and Assistant Director.

Following the formal exercises, tea was served, and an opportunity was given for the inspection of the new buildings and the recent accessions to the collections under the guidance of the Members of the Staff.

MEETING OF THE BOARD OF TRUSTEES.—The regular February meeting of the Board was held in the Board Room at the conclusion of the Corporation Meeting. The announcement of the election of Trustees to fill the vacancies of those whose terms expired February, 1909, and of the election and appointment of Officers and Trustees to serve upon the various Committees was then made, as follows:

TRUSTEES FOR THE TERM ENDING 1916

JOHN CROSBY BROWN
WILLIAM M. LAFFAN
HARRIS C. FAHNESTOCK

OFFICERS

President	J. PIERPONT MORGAN
First Vice-President	DARIUS O. MILLS
Second Vice-President	JOHN STEWART KENNEDY
Treasurer	JOHN CROSBY BROWN
Secretary	ROBERT W. DE FOREST

EXECUTIVE COMMITTEE

J. PIERPONT MORGAN	} <i>Ex-officio</i>
DARIUS O. MILLS	
JOHN STEWART KENNEDY	
JOHN CROSBY BROWN	
ROBERT W. DE FOREST	
CHARLES STEWART SMITH	DANIEL C. FRENCH
WILLIAM L. ANDREWS	JOSEPH H. CHOATE
JOHN L. CADWALADER	WILLIAM M. LAFFAN
WILLIAM CHURCH OSBORN	HENRY WALTERS

FINANCE COMMITTEE

EDWARD D. ADAMS
JOHN STEWART KENNEDY
WILLIAM CHURCH OSBORN
THE TREASURER (*Ex-officio*)

AUDITING COMMITTEE

GEORGE A. HEARN
CHARLES STEWART SMITH
WHITELAW REID

MEMBERSHIP.—The following transfers of membership were authorized by the Trustees at the Annual Meeting:

The Fellowship in Perpetuity of the late Theodore Seligman to his daughter Katharine Seligman; the Fellowship of the Imperial German Consul General, first held by Karl Bünz, recently appointed Minister to Mexico, to Rudolf Franksen, the newly appointed incumbent of the Consulate at New York.

The members elected were:

HONORARY FELLOWS FOR LIFE

CHARLES D. WALCOTT
GASTON CAMILLE CHARLES MASPERO
JOHN SHAW BILLINGS
HERMON C. BUMPUS

FELLOW IN PERPETUITY

MRS. WHEELER SMITH

FELLOWS FOR LIFE

MRS. EDWARD LUCKMEYER
MRS. JULIAN JAMES
T. J. BLAKESLEE

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

HENRY P. CASE
VIRGINIA MARIE BURRIGE
JAMES LOEB
GRENVILLE LINDALL WINTHROP

FELLOWSHIP MEMBERS

WALTER C. LADD
MRS. EMILY H. MOIR

SUSTAINING MEMBERS

LETHAR W. FABER
HENRY B. LEVY
LEOPOLD PUTZER
ROBERT J. F. SCHWARTZENBACH
EDMUND VOLK

THE LIBRARY.—The additions to the Library during the past month were ninety volumes divided as follows: by purchase, eighty-one volumes; by presentation, nine volumes.

The names of the donors are: Mr. A. Durel, Mr. George A. Hearn, Marshall C. Lefferts, Esq., Mr. A. H. Munsells, Mr. Garrett Chatfield Pier, Mr. Hugo Reisinger, and Mrs. Wheeler Smith.

Two photographs were received from Mr. Edward D. Adams.

In addition to the many reproductions of the works of the old masters already in the Library, a set of the Dürer Society Publications, from 1898 to 1905, all that have been published, has been added.

Students of Classical art and architecture are informed that nearly all the works referred to in the bibliography which appears in the *Catalogue of Casts* recently issued by the Museum, may be found in the Library.

The number of readers during the month was 302.

WASHINGTON'S SWORD.—Through the kindness of Miss Amy Townsend, of the Mount Vernon Ladies' Association, an interesting relic of General Washington has been temporarily loaned to the Museum. This is the sword worn by him in 1783, when he relinquished the command of the Continental Army at Annapolis. Formerly in the possession of Miss Virginia Taylor Wise, it

came into the hands of Mr. J. Pierpont Morgan, by whom it was given to the Ladies' Association for inclusion among the memorials preserved at Mount Vernon, the home of the first President.

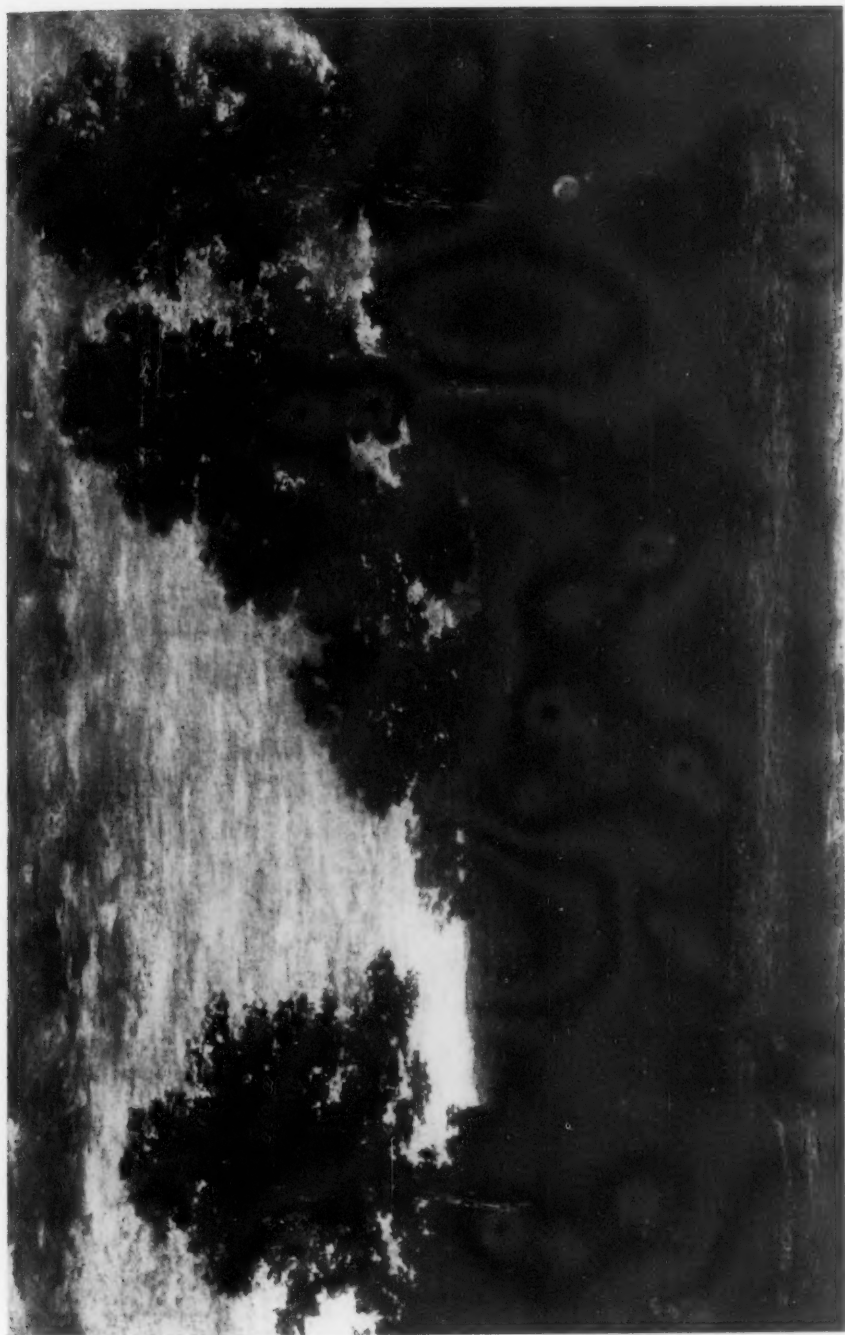
It has been placed on exhibition in Gallery 22.

AN EARLY PAINTING BY STUART.—A picture of particular interest has been lent to the Museum by Mrs. Mary Hunter Glyn. It is a study of Spanish dogs by Gilbert Stuart, painted when he was twelve or thirteen years old. These dogs belonged to Dr. William Hunter, who came to America in 1752, and the story of the picture is as follows: Dr. Hunter was called professionally to Mrs. Stuart's house at Narragansett, where his attention was attracted by the chalk drawings on a board fence. Upon questioning Mrs. Stuart, he learned that they were by her son Gilbert. Dr. Hunter became interested in the boy, and helped and encouraged him in his work and finally invited him to spend a few days at Newport and paint his dogs. This is Stuart's first known picture. It is mentioned in the *Life and Works of Gilbert Stuart*, by George Champlin Mason.

The painting has been placed on exhibition in Gallery 12. B. B.

ATTENDANCE.—The attendance during the month of January shows an increase of 31,224 over the same month last year. This was due to the large number of visitors drawn to the Museum by the Exhibition of Contemporary German Art. The number of guests on the evening of the reception opening the Exhibition was 3,700.

1908		1909	
18 Free days..	37,615	18 Free days..	54,608
4 Evenings...	832	6 Evenings...	6,291
4 Sundays...	25,502	5 Sundays...	32,376
9 Pay days...	2,900	8 Pay days...	4,798
	66,849		98,073



THE PIPE DANCE, BY RALPH ALBERT BLAKELOCK



PRINCIPAL ACCESSIONS



A WATERFALL
BY J. H. TWACHTMAN

A GIFT FROM MR. HEARN.—Mr. George A. Hearn has given to the Museum two pictures, "A Waterfall," by J. H. Twachtman, and "The Pipe Dance," by Ralph Albert Blakelock. The Museum has not hitherto owned a picture by Twachtman and the absence of his work from the collection has been keenly felt by the great number of admirers of this sincere and sensitive painter. They will undoubtedly be satisfied with the picture which Mr.

Hearn has given, which shows the artist at his best.

"The Pipe Dance" is one of Blakelock's large landscapes and shows a circle of Indians dancing hand in hand on a river bank, from which sturdy trees silhouette themselves against a sunset sky. Gold and a rich juicy brown are prevailing colors and the surface is of that Monticelli-like waxiness of which the painter was so fond. The Museum has, besides this picture, "The Indian Encampment," by Blakelock, which was given by Mr. Hearn in 1906.

THE HEARN FUND PURCHASES.—Mr. George A. Hearn's notable gift of thirty-eight paintings and \$126,108.75, the income from which is to be used for the purchase of paintings "by persons, now living, who are, or may be at the time of the purchase, citizens of the United States," was made in January, 1906. The additions to the collections out of the income from the Fund for 1908 are seven paintings, making a total of sixteen pictures which this important benefaction has provided in three years.

The paintings now added are as follows:

On the Thames, by Frank M. Boggs
Reverie, by J. S. Brown
Mother and Child, by Mary Cassatt
Harvest, by Winslow Homer
A Chapter from the Koran, by William Sartain
Sand Dunes, by W. Elmer Schofield
Happy Valley, by F. Ballard Williams.

ARMS AND ARMOR.—At a recent sale of arms and armor (the Whawell Collection) the Museum secured several desirable objects. Among these was a Swiss corselet of the *landesknecht* type (about 1580),

Swiss armor. Among the pole arms secured are a number of unusual forms. Among them a Polish halberd of the late sixteenth century, a fourteenth-century poleaxe, a curious doubled *horseske* and an



MOTHER AND CHILD, BY MARY CASSATT

bearing the Swiss cross in its decoration, which is said to have been obtained by a Vienna collector, Herr Theel, from the arsenal of Lucerne. It deserves mention, because it is a form which is frequently illustrated and described, though none the less rare—like, indeed, all examples of

ahlspiess (fifteenth century) with its original rondelle. Two early swords were obtained which fill gaps in the collection; one of them is a *panzerbrecher* (late fifteenth century), with a long handle, short-branched guard, and a long, stout blade, triangular in section. B. D.



ON THE THAMES
BY FRANK M. BOGGS

COMPLETE LIST OF ACCESSIONS

JANUARY 20, TO FEBRUARY 20, 1909

CLASS	OBJECT	SOURCE
ARMS AND ARMOR.....	Powder-pear of carved walrus ivory, Chinese, late seventeenth century..	Purchase.
CERAMICS.....	Pair of tazza-shaped bowls, Chinese, early seventeenth century.....	Purchase.
	Wedgwood plaque, by Pacetti, eighteenth century	Purchase.
	Celadon bowl, Japanese, nineteenth century.....	Purchase.
	Leeds ware compote, perforated, English, eighteenth century.....	Purchase.
	Pitcher, Italian, Urbino, seventeenth century.....	Purchase.
	Two majolica plaques, Florence, modern (in imitation of Renaissance pieces), Cantagalli.	Purchase.
FURNITURE AND WOODWORK..	Table and two cabinets, Chinese, Ming period.....	Purchase.
JEWELRY.....	Forty-three pairs of gold earrings, jeweled and enameled, Dalmatian, nineteenth century.	Purchase.
LAQUERS.....	Screen of twelve panels, K'ang-hsi period (1662-1722), by Fong Long Kon of Fatshan.....	Gift of Mr. J. Pierpont Morgan.
MEDALS, PLAQUES, ETC....	Eight silver plaques by Janet Scudder	Purchase.
METALWORK.....	Dawn of the Twentieth Century, Galvanoplastic tablet by J. E. Roiné....	Purchase.
	Bronze vase, incense burner, pewter temple jar and a brass Buddha plated with gold, Chinese, eighteenth century; copper vase, Persian, seventeenth century.....	Purchase.
PAINTINGS.....	Portrait of DeWitt Clinton, by Samuel F. B. Morse.....	Purchase.
	Antique painting on deerskin, Chinese, eighteenth century.....	Gift of Mr. J. Pierpont Morgan.
	* The Deluge, by Washington Allston	Gift of Mr. William M. Chase.
	Portrait of Henry Clay, by Samuel F. B. Morse.....	Gift of Miss Grace H. Dodge.
	Pipe Dance, by Ralph Albert Blake-lock; A Waterfall, by John H. Twachtman.....	Gift of Mr. George A. Hearn.

* Not yet placed on exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	Sand Dunes near Lelant, by W. E. Schofield; On the Thames, by Frank M. Boggs; A Chapter from the Koran, by William Sartain; Happy Valley, by Frederick Ballard Williams; Meditation, by J. G. Brown, A.N.; Harvest Scene, by Winslow Homer; Mother and Child, by Mary Cassatt.....	Purchase.
REPRODUCTIONS.....	Twenty-four silver medals of Polish Kings, 992-1795, by I. P. Holzhauser and I. I. Reichel, medalists, Warsaw, eighteenth century.....	Purchase.
	Fifty-four electrotypes of Greek coins.	Purchase.
	Eighteen copies of silver and silver-gilt objects, principally in the National Museum, Budapest	Purchase.
TEXTILES.....	Lambrequin and two pairs of temple post hangings, Chinese, early nineteenth century.....	Gift of Mr. J. Pierpont Morgan.
	Piece of bobbin lace, English, early nineteenth century.....	Gift of Mrs. H. K. Porter.
	Linen serviette, English, early eighteenth century	Gift of Mrs. J. W. Pinchot
	North German hanging, small block—printed hanging, two linen tapestry panels and one printed linen panel, eighteenth century; samples of needlework on linen, early nineteenth century—German; embroidered satin panel, two red velvet curtains with lambrequin, gold brocaded panel, red velvet panel, woven silk lambrequin and satin brocade, nineteenth century—Chinese; small Samarcand rug, Persian, nineteenth century.....	Purchase.
	Chasuble, Venetian, fifteenth century.	Purchase.
	Yellow brocade, Italian, fifteenth century.....	Purchase.
	Border of chalice veil, bobbin lace, Italian, sixteenth century.....	Purchase.

LIST OF LOANS

JANUARY 20, TO FEBRUARY 20, 1909

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	Marble torso of a boy, with pedestal.	Lent by Mr. Hamilton Field.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
CERAMICS.....	* Pair of saucer-shaped dishes, plate, bottle-shaped vase, large Hawthorne vase, two vases, ornament, statuette, jar, gallipot, two bowls, nine small and four large tazza-shaped bowls, Chinese.....	Lent by Mr. J. Pierpont Morgan.
(Floor II, Room 5)	Gubbio lustred plate, Casandra Bella, marked 1538 and Gubbio cup, marked 1526.....	Lent by Mr. V. Everit Macy.
CLOCKS, WATCHES, ETC.....	Pierced and chased silver clock-watch, Joseph Miroir, maker, French, eighteenth century.....	Lent by Dr. G. J. Busck.
(Floor II, Room 32)		
PAINTINGS.....	* Circumcision, by Vincenzo Catena; La Duchesa di Mantua, Italian school; Madonna and Child, School of Botticelli.....	Lent by Mr. J. Pierpont Morgan.
(Floor II, Room 12)	Study of Dogs, by Gilbert Stuart.....	Lent by Mrs. Mary Hunter Glyn.
	* Angel, panel by Botticini; Nude Figure, by Albert Besnard, 1899.....	Lent by Mr. Hamilton Field.
	Portrait of Mrs. S. Gray Ward, by William Morris Hunt, 1861.....	Lent by Mr. Thomas Wren Ward.
SCULPTURE.....	Madonna and Child, bas-relief, by Luca della Robbia.....	Lent by Mr. Thomas Wren Ward.
TEXTILES.....	* Rug, with five dragons and fret border, Chinese.....	Lent by Mr. J. Pierpont Morgan.
	Eight scrolls, Thibetan.....	Lent by Mr. Frederick G. Morgan.

* Not yet placed on exhibition.



SAND DUNES
BY W. ELMER SCHOFIELD

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and Library of Arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

President,	J. PIERPONT MORGAN
Vice-Presidents,	DARIUS O. MILLS
	JOHN STEWART KENNEDY
Secretary,	ROBERT W. DE FOREST
Treasurer,	JOHN CROSBY BROWN
Honorary Librarian,	WILLIAM LORING ANDREWS

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Director,	SIR C. PURDON CLARKE
Assistant Director,	EDWARD ROBINSON
Assistant Secretary,	HENRY W. KENT
Assistant Treasurer,	THOMAS D. DUNCAN

MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute..	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5:30 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. As to their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.